

HANDEL & HAYDN SOCIETY + 175TH

JUBILEE + HANDEL & HAYDN SOCIETY + 175TH

H&H
175TH
JUBILEE
1815-1990

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

1989-1990 SEASON
AT SYMPHONY HALL



UPSTAIRS AT THE PUDDING

In the traditional, classically beautiful dining room of Harvard's historic Hasty Pudding Club resides one of Boston's finest chef-owned restaurants.

★★★★½

"Those who appreciate subtlety will find their version of heaven in such dishes as lobster and sweetbreads with sherry and fresh tarragon sauce or blanquette de veau with artichoke and champagne."

—*The Boston Globe*

★★★★★

An unmistakable charm, a unique setting, and, most importantly, an exciting and refreshing approach to food. . .

This was once the club of no fewer than five future United States presidents plus such luminaries as Robert Benchley and Jack Lemmon, you can't help but feel a sense of historical significance when you're in these hallowed surroundings.

—*Boston Herald*

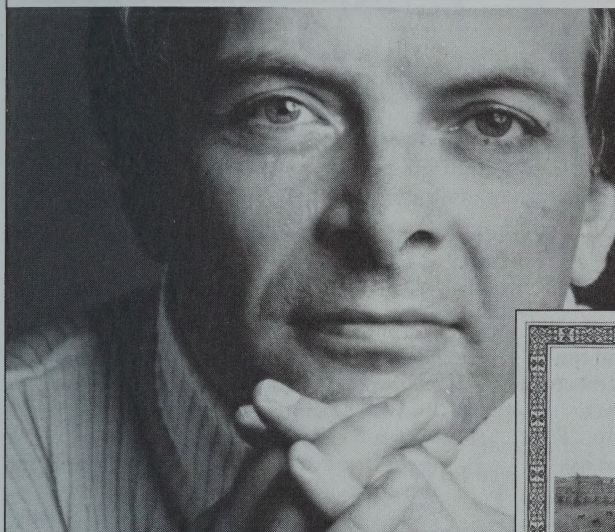
Featured in *Gourmet Magazine*, September, 1989

Dinner beginning at 6:00 pm
Monday through Saturday
Sunday Brunch
Noon to 2:30 pm

Reservations Requested
10 Holyoke Street, Harvard Square
Cambridge
864-1933

CHRISTOPHER HOGWOOD

Handel e Haydn Society



CHRISTIAN STEINER/LONDON RECORDS



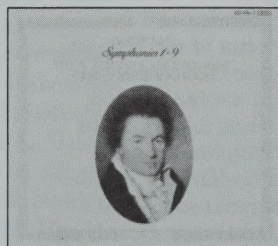
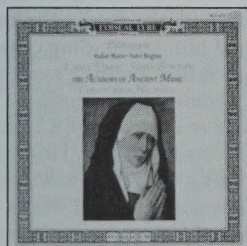
ON THEIR DEBUT RECORDING (*Handel Concerti Grossi Op. 3*):

"...there's something special about Hogwood's reading." "...Hogwood binds everything together with buoyant pacing and carefully considered phrasing. Highly recommended." —*The Patriot Ledger*

"Performances are superb as one would expect and the recorded sound is excellent." —*Reno Gazette-Journal*

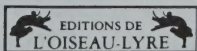
"This first recording with the British harpsichordist and conductor is a joyous experience all around." —*San Francisco Chronicle*

NEW!



Christopher Hogwood completes his definitive Beethoven Symphony cycle. Now available at a special price.

**LONDON RECORDS CONGRATULATES THE HANDEL & HAYDN SOCIETY
ON THE OCCASION OF THEIR 175TH JUBILEE SEASON!**



© 1990 London/PolyGram Records, Inc.

HONORARY JUBILEE COMMITTEE

Leo L. Beranek *Chair*

The Honorable George Bush
National Honorary Chair

The Honorable Michael S. Dukakis
State Honorary Chair

The Honorable Raymond L. Flynn
City Honorary Chair

J.P. Barger
Mrs. John M. Bradley
Mrs. Lewis S. Dabney

Kevin L. Dolan
Edward E. Phillips
George Putnam

Mitchell T. Rabkin, M.D.
Marcia Thompson
Timothy L. Vaill

.....

CHRISTOPHER HOGWOOD

Artistic Director

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom *The New Yorker's* Andrew Porter terms "HIP" or "Historically Informed Performers."

In 1973 he founded The Academy of Ancient Music, the first contemporary British orchestra formed to play baroque and classical music on instruments appropriate to the period. The orchestra is now internationally acclaimed with a large number of best-selling recordings to its credit. This season, under Mr. Hogwood's direction, the ensemble toured in the United States and will record Haydn's *The Creation* for London Records/L'Oiseau-Lyre.

In 1986 Mr. Hogwood assumed the position of artistic director of the Handel & Haydn Society. Since then the organization has experienced unprecedented growth. While continuing to perform its six-concert series at Symphony Hall, H&H's present concert offerings include a chamber series, a summer series and a North Shore series. H&H now records on the London Records/L'Oiseau-Lyre label and is actively touring with performances scheduled this season in Worcester, Bridgewater and New York City.

In addition to his duties with The Academy of Ancient Music and the

Handel & Haydn Society, Christopher Hogwood is also Director of Music for the St. Paul Chamber Orchestra, America's only full-time professional chamber orchestra. Mr. Hogwood is responsible for the artistic vision and direction of the orchestra as well as concert planning with other members of the SPCO's unique Artistic Commission. In February The St. Paul Chamber Orchestra will tour Europe under Mr. Hogwood's direction.

In great demand as a guest conductor, Mr. Hogwood works regularly with such American orchestras as the Chicago Symphony Orchestra and the Los Angeles Philharmonic. His European engagements have included triumphs in major music centers such as London, Paris, Lisbon, Copenhagen, and the Ansbach and Lucerne Festivals. Last season, his debut with the Berlin Philharmonic earned him resounding critical acclaim.

A prolific recording artist with more than 100 albums to his credit, he now has an exclusive contract with London Records/L'Oiseau-Lyre. Mr. Hogwood's first recording with the Handel & Haydn Society for that label, Handel's *Opus 3 Concerti Grossi*, was released in the summer and has received critical acclaim in both Europe and the United States.

In addition to winning numerous awards for his recordings, Mr. Hogwood was created Commander of the British Empire (C.B.E.) in 1989 for services to the arts.



Christopher Hogwood *Artistic Director*

ONE HUNDRED AND SEVENTY - FIFTH SEASON, 1989-90

GOVERNORS OF THE HANDEL & HAYDN SOCIETY

Mitchell Adams *President*

Leo L. Beranek *Honorary Chairman*

Herbert J. Boothroyd
Secretary
James B. Farmer
Vice President

Joseph M. Flynn
Treasurer
R. Willis Leith, Jr.
Vice President
J. Antony Lloyd
Vice President

Bobbi Mrachek
Vice President
Jerome Preston, Jr.
Vice President

Richard B. Bailey
Martha Bancroft
Ann S. Barker
Lucille M. Batal
Matthew Budd
Edmund B. Cabot
Paul H. Carini
Philip A. Cooper
Andrew J. Dean
Bradford M. Endicott
George E. Geyer

Peter T. Gibson
James B. Hangstefer
Doris Bernays Held
Remsen M. Kinne III
William H. Kline
David H. Knight
Amy Meyer
Pat Collins Nelson
Andrew M. Olins
Winifred B. Parker

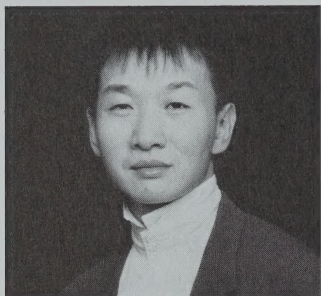
Charles E. Porter
Timothy C. Robinson
G. Neal Ryland
David D. Ryus III
Ronald G. Sampson
Carl M. Sapers
Robert H. Scott
Margaret Theroux
Merrill Weingrod
James B. White
Rya W. Zobel

OVERSEERS

Anne Adamson
Nathaniel Adamson, Jr.
Rae D. Anderson
Althea M. Ballentine
Henry B. Barg
Tony Barlow
Julian G. Bullitt
T. Edward Bynum
Walter H. Caskey
John F. Cogan, Jr.
John D. Constable
James S. Cook
Phyllis Towne Cook
Bonnie L. Crane
Paul A. Cully
Richard W. Dwight
John Mark Enriquez

Nancy Webber de Enriquez
Barbara Farmer
Richard B. Gladstone
Eugene E. Grant
H. Gail Gordon
Steven Grossman
Marcy Haberkorn
Janet M. Halvorson
Suzanne L. Hamner
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
John E. Lawrence, Jr.
Karen S. Levy
Patricia E. MacKinnon
Dorothy M. Mawn
Walter Howard Mayo III
Judith Lewis Rameior

Kenneth E. Reeves
Alice E. Richmond
Stephen R. Ringlee
Michael Ronthal
Michael Fisher Sandler
John W. Sears
Vincent J. Sottosanti
Elizabeth B. Storer
Kemon P. Taschioglou
Dorothy A. Thompson
James J. Vanecko
Joan G. Violin
Donald R. Ware
Janet P. Whitla
Lieselotte H. Willoughby
Robert C. Yens
Howard W. Zoufaly



MELVYN TAN *fortepiano*

Academy of Ancient Music
Beethoven Plus
English Chamber Orchestra
Flanders and Utrecht Festivals
London Classical Players
Midsummer Mozart Festival
Royal Philharmonic
EMI Reflexe Records

.

The Handel & Haydn Society was founded in Boston in 1815. A key figure in its founding and early development was Gottlieb Graupner, a professional musician who had played under Haydn in the Salomon Concerts (1791-1792) in London.

Through its publications and performances the Society quickly established itself in the forefront of musical activities in America. By the second half of the nineteenth century it had become a musical force to be reckoned with. Its well-trained amateur chorus of over 400 singers was unsurpassed, the professional musicians in its orchestra some of the best in the country, and its soloists among the most famous in Europe and America.

The advent of permanent professional symphony orchestras in major American cities (New York, 1842; Boston, 1881; Chicago, 1891) soon overshadowed the activities of the venerable Society, and it eventually became best known for its unique history and its annual performances of Handel's *Messiah*, a work it had introduced to America for the first time in its entirety in 1818.

With the appointment of Thomas Dunn as Artistic Director in 1967, the

Society gained new life: rigorous attention was paid to standards of performance, and emphasis was placed on authentic performance practices; the amateur chorus was replaced by a smaller professional ensemble, flexible in size, but averaging 34 voices; the repertory was expanded, and innovative programs which included works for chamber orchestra, dance, mime and other art forms were introduced.

The Society's remarkable transformation gained added momentum with the appointment of Christopher Hogwood as Artistic Director in 1986. Under his inspired direction, H&H has extended its emphasis on authentic performance practices to include the formation of a period instrument orchestra, greatly expanded its concert activities in and beyond the confines of Boston, initiated one of the largest in-school music programs in Massachusetts and received critical acclaim for its performances in New England, New York and Chicago, and for its recent recording of Handel's *Concerti Grossi*, Opus 3, the first of several CDs scheduled for release under a contract with London Records/Oiseau-Lyre.



Christopher Hogwood *Artistic Director*

ONE HUNDRED SEVENTY-FIFTH SEASON, 1989-90

Thursday, February 8 at 8:00 pm
Sunday, February 11 at 3:00 pm

SYMPHONY HALL, BOSTON

.

Christopher Hogwood *Conductor*

ROSSINI

Overture to *Elisabetta, regina d'Inghilterra*

BEETHOVEN

Symphony No. 2 in D, Op. 36

Adagio molto – Allegro con brio
Larghetto
Scherzo – Allegro
Allegro molto

I N T E R M I S S I O N

BEETHOVEN

Piano Concerto No. 5 in E Flat, Op. 73
"Emperor"

Allegro
Adagio un poco mosso
Rondo – Allegro

Melvyn Tan *fortepiano*

Mr. Tan plays a fortepiano built by R.J. Regier in 1984, patterned after instruments by Conrad Graf, Vienna, circa 1824. Its range is CC-f^{'''}; it has 78 notes, damper, moderater, bassoon, and due corde foot pedals. The case is made of walnut.

This concert is being recorded for broadcast on WBUR FM.

The use of cameras or tape recorders during Handel & Haydn Society concerts is prohibited.

On the cover: The H&H Jubilee poster, designed by Scott-Martin Kosofsky and Sue Ladr of Philidor Press. The poster is on sale at the H&H Boutique.

Gioachino Rossini (1792-1868)
Overture to *Elisabetta, regina d'Inghilterra* (Elizabeth, Queen of England), later to *The Barber of Seville*

Rossini was both remarkably fluent as a composer and notoriously lazy. He frequently recycled musical ideas between one work and another, especially if he thought he wouldn't be found out! In his day, operas were composed the way TV sitcoms are written today—fast, for a specific occasion and a specific group of performers. As little as a month might elapse from the signing of the contract for a new opera to opening night! Every possible means of streamlining the production was called for, and if Rossini had to write an opera in February for Naples and another one in October for Milan, he might be tempted to include some of the same music in both, since neither audience would ever be likely to hear the other work.

This is exactly what happened with an overture that Rossini composed in 1813 for La Scala. It was connected to the opera *Aureliano in Palmira*, which treated of imperial Roman history. The opera premiered in Milan on December 26. All through 1814 Rossini was composing for the Milanese audience, but as soon as he had a commission from Naples—in the fall of 1815—he re-used the overture to *Aureliano* as the overture to his new historical opera—now set in sixteenth-century England—*Elisabetta, regina d'Inghilterra*. Just a few months later he had to write a new opera for Rome. This was a comic opera, and, though it was not a great success at first, it has become far and away Rossini's best-known score, *The Barber of Seville*. Once again he used old music to introduce the evening's entertainment, the already twice-used overture from *Elisabetta*. This time it stuck.

Ludwig van Beethoven (1770-1827)
Symphony No. 2 in D, Op. 36

Few pieces of music can more directly disprove the old romantic notion that the emotional character of a compo-

sition reflects the inner moods of the composer while he was writing it than Beethoven's Second. During the summer of 1802 Beethoven lived for several months in Heiligenstadt, outside Vienna. His doctor had suggested that the rural quiet of the village might improve his failing hearing. But when no improvement was forthcoming, Beethoven fell into a suicidal despair. On October 6, 1802, he wrote a document now known as the Heiligenstadt Testament, a passionate outburst expressing his unhappiness. Then he sealed it up (it was discovered in his papers after his death, a quarter of a century later) and went on with the business of composing.

Despite this dark mood, the works sketched and completed at Heiligenstadt that summer—especially the Second Symphony—remained vigorous and energetic in the unmistakable early Beethoven manner. At the same time, the Second is a step forward on the path of *The Nine*, conquering wider territory than the First. His elemental materials—in the first Allegro little more than an arpeggiated tonic chord—grow to astonishing size. The full orchestra takes up the theme, fortissimo, and the simple D-major arpeggio rushes up to a strongly-accented C-natural, the first emphatic out-of-key note; as so often happens in Beethoven's music, that kind of event has important consequences later on. The intrusive C-natural comes into its own near the end of the movement, when the woodwinds suddenly insist on inserting it into the tonic chord, thus generating a vast coda, almost a new development section.

The slow movement is one of the most leisurely Beethoven ever wrote, deliciously pastoral throughout, with just momentary twinges of pain. The third movement—the very first Beethoven called a "scherzo"—is a hearty joke with whirlwind alternations of dialogues, and sudden shifts leading off to distant keys. The Trio plays similar games: the strings roar gruffly on F-sharp major, only to be reminded by the woodwinds that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale fuses wit with Beethoven's

newly-won breadth and grandeur. The pick-up that begins the principal theme—answered by a sullen growl in the bass—is designed for aural tricks. But the great moment appears at the end, when a quiet idea, almost unnoticed earlier, generates an enormous developmental coda with a whole new developmental section, in which the strings give a mighty fortissimo shake on C-natural, the note that had upset the course of the home tonic back in the first movement. The size of this extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt*, who wrote after the first performance: “Beethoven’s Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furiously beats about with its tail erect.”

Ludwig van Beethoven (1770-1827)
Piano Concerto No. 5 in E-flat,
Op.73, “Emperor”

Beethoven composed his last completed piano concerto in 1809, a difficult year filled with siege and bombardments. The French attacked Vienna on the night of May 11, and Beethoven’s apartment was in the line of fire. The composer took refuge in his brother’s cellar, spending a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family fled the city.

The nickname later given the concerto, the “Emperor,” takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar. But Beethoven never knew the nickname; its origin is still unknown. The concerto was successfully performed in Leipzig in 1810, but Beethoven withheld a Viennese performance for some three years, possibly hoping that his deafness might abate enough to allow him to take the solo part. When his pupil Carl Czerny finally played it in Vienna in 1812, it failed miserably. Most likely the audience, the “Society of Noble Ladies for Charity,” expected something altogether fluffier than this noble, brilliant, lengthy,

and demanding new piece.

Following the original treatment of the soloist’s relationship with the orchestra in the Fourth Concerto, the “Emperor” is something of a throwback to the virtuosos showpiece. Its elaborate bravura at the outset establishes the soloist’s independence at once, before the orchestra sets out the two principal themes in an enormous ritornello. As with the Second Symphony, an early harmonic surprise becomes a key to the overall shape: after the soloist has stated the principal material, he moves away from the home key for a version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the “normal” second key, B-flat. That surprise lingers in the ear through the entire movement.

At the end of the movement Beethoven forestalled the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: “Non si fa una Cadenza, ma s’attacca subito il seguente” (“Don’t play a cadenza, but attack the following immediately”). From this time on, he began to write cadenzas for his earlier concertos, too. Since he could no longer play them himself, he wanted to be sure that the cadenza was not an arbitrary intrusion into the musical fabric.

The slow movement appears in the seemingly distant key of B, which was the first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key—again, a surprising event from early in the first movement recurs to weld the last two movements into a whole, the hushed slow movement and the brilliant rondo that closes the concerto with musical fireworks.

Notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra.

ORCHESTRA

.....

VIOLIN I

Daniel Stepner, *concertmaster*
Judith Eissenberg
Julie Leven
Judith Shapiro
Daniel Banner
Jane Starkman
Clayton Hoener
Anne Black
Mark Beaulieu

VIOLIN II

Linda Quan, *principal*
James Johnston
Kinloch Earle
Dorothy Han
Katharyn Shaw
Anne-Marie Chubet
Danielle Maddon
Etsuko Sakakeeny

VIOLA

David Miller, *principal*
Scott Woolweaver
Barbara Wright
Laura Jeppesen
Emily Bruell
Lynn Rilling

CELLO

Myron Lutzke, *principal*
Karen Kaderavek
Jan Pfeiffer
Shannon Natale
Reinmar Seidler

BASS

Michael Willens, *principal*
Thomas Coleman
Robert Caplin
Anne Trout

FLUTE

Christopher Krueger, *principal*
Wendy Rolfe

PICCOLO

Wendy Rolfe

OBOE

Stephen Hammer, *principal*
Marc Schachman

CLARINET

Lawrence McDonald, *principal*
William McColl

BASSOON

Dennis Godburn, *principal*
Andrew Schwartz

HORN

Richard Menaul, *principal*
Jean Rife

TRUMPET

Dennis Alves, *principal*
Jesse Levine

TROMBONE

Donald Davis, alto
Robert Couture, tenor
Donald Sanders, bass

TIMPANI

John Grimes

PERCUSSION

Luanne Warner

.....

JEFFREY RINK

Assistant Conductor

Jeffrey Rink holds degrees in Music Theory and Conducting from the University of Maryland and studied conducting with Charles Bruck at the Pierre Monteux and Hartt Schools of Music.

In 1981 he was named Associate Conductor of the Maryland Handel Festival and Music Director of the Masterworks Chorus and Orchestra Guild in Washington, D.C., which he led until 1986. In February, 1986 he was appointed by Christopher Hogwood as Assistant Conductor of the Handel & Haydn Society, prompting his move to Boston. His concerts with H&H have received

high praise from the *Boston Globe*, *New Yorker Magazine* and London's *Musical Times*, and he has conducted the Society on several occasions in Symphony Hall.

Mr. Rink has recently appeared as a Guest Conductor with the Brockton Symphony Orchestra, the Pro Arte Chamber Orchestra, and the Orquestra Sinfonica de Monterrey in Mexico.

In addition to working with H&H, he currently serves as Music Director of the New England Philharmonic and the Longy Chamber and Young Performers Orchestras.



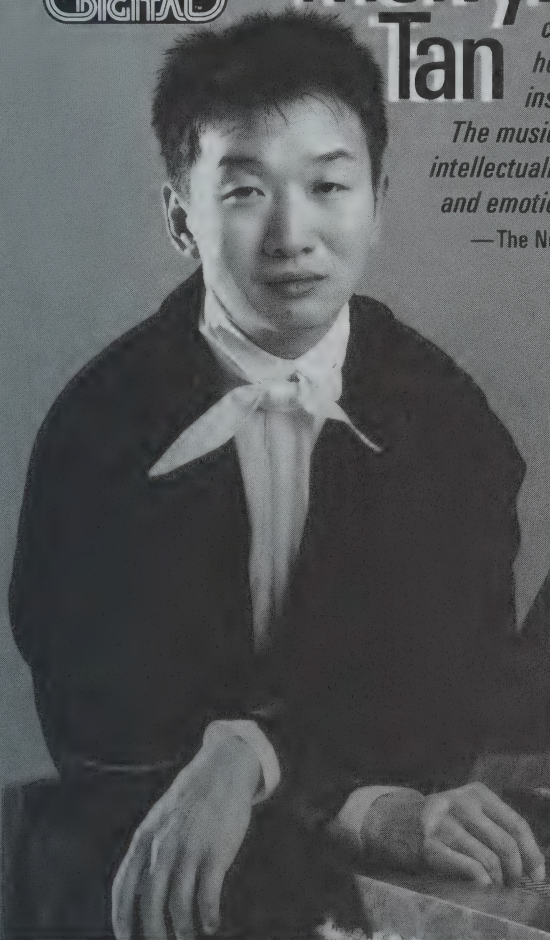
Great Artists. Great Art.

Melvyn Tan

"He makes a lovely case for this music to be heard on a light-voiced instrument of the day..."

The musical insights are both intellectually engaging and emotionally seductive"

—The New York Times



SCHUBERT • BEETHOVEN
Piano Works
MELVYN TAN fortepiano



SCHUBERT
Sonatas
D.959 & D.960
MELVYN TAN
fortepiano



SCHUBERT
Impromptus
MELVYN TAN
fortepiano



BEETHOVEN
Les Adieux
Waldstein • Appassionata
MELVYN TAN Fortepiano



BEETHOVEN
Piano Concertos Nos. 1 & 2
MELVYN TAN fortepiano
ROGER NORRINGTON
The London Classical Players



ARTISTIC STAFF

Jeffrey Rink, *Assistant Conductor*
Dennis Alves, *Personnel/Production Manager*
James David Christie, *Artistic Consultant*
Jesse Levine, *Music Librarian*

ADMINISTRATIVE STAFF

Mary A. Hall, *General Manager*
Christopher W. Ruigomez, *Assistant General Manager*

Robin L. Baker, *Administrative Coordinator*
Mary Ann Botelho, *Public Relations Manager*
Christine R. Doughty, *Financial Assistant*
Elisabeth B. Galley, *Director of Development*
David M. Hough, *Director of Marketing*
Dee Joseph, *Special Events Coordinator*
Thomas C. Lissey, *Box Office Manager*
Ellen Noonan, *Assistant Director of Development*
Sarah Zaslaw, *Publications Intern*

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

.

THE ONE HUNDRED SEVENTY-FIFTH SEASON CONTINUES

BACH B Minor Mass

Friday, March 30 at 8:00 p.m.

Sunday, April 1 at 3:00 p.m.

Christopher Hogwood, conducting;
the H&H chorus and period orchestra
with Sharon Baker and Lorraine Hunt,
sopranos; Drew Minter, countertenor;
John Mark Ainsley, tenor; and William
Sharp, baritone.

HANDEL *Acis and Galatea*

(Mozart orchestration, K.566)

Sunday, April 29 at 3:00 p.m.

Friday, May 4 at 8:00 p.m.

Christopher Hogwood, conducting;
the H&H chorus and period orchestra
with Lynne Dawson, soprano; John Mark
Ainsley and Nico van der Meel, tenors;
and Michael George, bass.

Symphony Hall Series tickets are \$35,
\$28, \$21 and \$14 and go on sale to the
general public three weeks prior to the
performance date on Ticketron Phone
Charge, (617) 720-3434. Subscribers may
purchase additional tickets to upcoming
concerts at any time.

For more information on subscriptions or
single tickets, please call, write or visit
H&H at 295 Huntington Avenue in
Boston, 02115. Box office hours are
Monday-Friday, 10 a.m. - 6 p.m. (617)
266-3605.

HANDEL & HAYDN SOCIETY

The Handel & Haydn Society gratefully acknowledges the generous support of the following corporations, foundations, agencies, and individuals. Such continuing Annual Fund support is crucial to H&H's artistic growth and financial stability. If you wish to make a contribution to the Handel & Haydn Society please call the Development Office at (617) 266-3606.

CORPORATE CONTRIBUTORS

Golden Benefactors

AT&T Foundation
Bank of Boston
The Boston Company
Dynatech Corporation
Four Seasons Hotel
Little Brown & Company
New England Telephone
State Street Bank &
Trust Company

Major Benefactors

Bank of New England
Coopers & Lybrand
Ernst & Young
Hale & Dorr
Mobil Oil Foundation
Polaroid Foundation
Raytheon Company
The New England

Benefactors

Bank of New England South
The Catered Affair
Compo Machinery
Cordel Associates
Country Curtains
Crane & Co., Inc.
Cummings Properties
First Mutual of Boston
General Cinema Corporation
The Gillette Company
Hermes of Paris, Inc.
Houghton Mifflin Company
The Stride Rite Charitable
Foundation
Touche Ross & Co.
Winecellar of Silene

Guarantors

Boston Gas
IBM Corporation
Lotus Development Corporation
Northern Bank & Trust Company
Thermo Electron
Woburn National Bank

Patrons

Martini Insurance Agency
Atlantic Gelatin/
General Foods Corporation

FOUNDATIONS AND GRANTS

Golden Benefactors

Arthur F. Blanchard Trust
Boston Globe Foundation
Cabot Family Charitable Trust
Clipper Ship Foundation
Massachusetts Cultural Council
Andrew W. Mellon Foundation
E. Nakamichi Foundation

National Arts Stabilization Fund
National Endowment for the Arts
Billy Rose Foundation
Seth Sprague Educational and
Charitable Foundation
Abbot & Dorothy H. Stevens
Foundation

Major Benefactors

Edwin S. Webster Foundation
Alice Willard Dorr Foundation

Benefactors

Boston Arts Commission
Charles Engelhard Foundation
Harvard Musical Association
Alice M. Hornsey Foundation
Lawrence Arts Lottery Council
Woburn Arts Lottery Council

Guarantors

Eaton Foundation
Covenant Foundation
Joe & Emily Lowe Foundation
Salem Arts Lottery Council

GOLDEN BENEFACTORS

Mr. Mitchell Adams
Mr. Richard B. Bailey
Mrs. Lucille M. Batal
Dr. Matthew Budd
Mr. J. Linzee Coolidge
Mr. & Mrs. Bradford M. Endicott
Mr. Joseph M. Flynn
James & Lucie Hangstefer
Mr. & Mrs. Remsen M. Kinne, III
Mr. & Mrs. David H. Knight
Mr. & Mrs. R. Willis Leith, Jr.
William & Bobbi Mrachek
Pat & Dave Nelson
Gale Picker,
in honor of Bobbi Mrachek
Ms. Phoebe Salton
Margaret Theroux
Mr. Merrill Weingrod

MAJOR BENEFACTORS

Ms. Ann S. Barker
Mr. Tony Barlow
Dr. & Mrs. Leo L. Beranek
Mr. & Mrs. Herbert J. Boothroyd
Dr. & Mrs. Edmund B. Cabot
Paul Carini
Mr. John F. Cogan, Jr.
Mr. Philip A. Cooper
Mr. & Mrs. Andrew Dean
Mr. Peter T. Gibson
Mrs. Henry Halvorson
Ms. Doris Bernays Held
Ms. Barbara G. Hough
Mr. William Kline
Ms. Amy Meyer
Winifred & Leroy Parker
Mr. Charles E. Porter
Jerome Jr. & Dorothy M. Preston
Mr. & Mrs. Timothy C. Robinson
Mr. & Mrs. G. Neal Ryland
Mr. Ronald G. Sampson
Mr. Carl M. Sapers
Mr. & Mrs. Robert H. Scott
Miss Elizabeth B. Storer
Mr. & Mrs. Keith G. Willoughby

BENEFACTORS

Prof. & Mrs. Rae D. Anderson
Althea Ballentine
Dr. T. Edward Bynum
Dr. Walter H. Caskey
Dr. John Constable
Mr. Paul A. Cully
Mrs. Robert Dean,
in memory of Vincent Akeroyd
Mr. & Mrs. Thomas C. Dignan, Jr.
Dr. Richard W. Dwight
Mr. Randolph J. Fuller
H. Gail Gordon
Ms. Mary A. Hall
Mr. William J. Hall, Jr.
Easley & Suzanne Hamner
Mr. & Mrs. J. Thomas Henderson
Mr. & Mrs. Samuel Hoar
Dr. Anne C. Kolker,
in honor of Bobbi Mrachek
Mr. L. Edward Lashman, Jr.
Mr. & Mrs. John E. Lawrence, Jr.
Mr. & Mrs. George D. Levy
Mr. & Mrs. George Lewald
Mr. J. Antony Lloyd &
Marilyn Swartz Lloyd
Richard & Pat MacKinnon
Thomas & Dorothy Mawn
Mr. Walter Howard Mayo, III, Esq.
Kenneth J. Moore
Dr. Josephine L. Murray
Mr. & Mrs. Andrew M. Olins
Mr. James J. Pastoriza
Mr. Jerome Preston, Sr.
Peter & Beth Rabinowitz
Mrs. Judith Lewis Rameior
Dr. Michael Ronthal
Mr. & Mrs. David D. Ryus, III
Dr. Michael Fisher Sandler
James & Jeanne Vanecko
Dr. & Mrs. George Violin
Mr. & Mrs. James B. White
Janet & Dean Whitla
Mr. Holyoke L. Whitney
Mr. & Mrs. Robert Yens
Mr. Howard W. Zoufaly
Hiller & Rya Zobel

GUARANTORS

Dr. & Mrs. Nathaniel Adamson, Jr.
Ms. Martha Hatch Bancroft
Dr. Lee C. Bradley, III
Mr. Julian G. Bullitt
Ms. Margaret Cardozo
Mr. Alan H. Cousin
Ms. Bonnie L. Crane
Mr. Kenneth P. Day
Mr. Robert W. Diamond
J. Mark Enriquez &
Nancy Webber de Enriquez
James & Barbara Farmer
Mr. & Mrs. Richard B. Gladstone
Mr. Eugene E. Grant
Mr. & Mrs. Steven Grossman
Ms. Marcy Haberkorn
Mr. & Mrs. Roger M. Hewlett
Mrs. Marshall M. Kincaid
Harvey & Jean Picker,
in honor of Bobbi Mrachek
Ms. Alice Richmond
Mr. & Mrs. Harris N. Rosen
Edgar & Lusette Smith
Mr. & Mrs. Lawrence Thompson
Mr. & Mrs. Donald R. Ware

HANDEL & HAYDN SOCIETY

PATRONS

Mr. & Mrs. Mark Audette
 Robert Bahnsen &
 Nancy Mazzarella
 Mr. Robert M. Bancroft
 Mr. Henry B. Barg
 Afarin & Lee Bellisario
 Mrs. Mary Jane Bergantino
 Dr. & Mrs. Roger Boshes
 Mr. Bartol Brinkler
 Mr. & Mrs. David A. Bristol
 John Paul & Diane Britton
 Mr. Glenn S. Burke
 Mr. David C. Carder, III
 Mr. & Mrs. James T. Cook
 Robert & Barbara Cotta
 Mr. Geoffrey Cousins
 Mr. James N. Deissler
 Mr. & Mrs. Steven M. Dunn
 Rev. & Mrs. Robert D. Edwards
 Mr. & Mrs. Thomas H. Farquhar
 Mrs. J. Harold Fisher
 Ms. Elizabeth R. Foster
 Thayer & Anne Fremont-Smith
 David & Elisabeth Galley
 Dr. George E. Geyer
 Mr. Roland Gray
 Mr. Ralph L. Gustin, Jr.
 Mr. David M. Hough
 Mr. & Mrs. Richard K. Howe
 Mr. & Mrs. Barry Jacobson
 Mr. & Mrs. David L. Landay
 Dr. & Mrs. Paul LaRaia
 Ms. Merloyd Ludington Lawrence
 Mr. John M. MacNeill
 Ms. Rosann C. Madan
 Margaret M. McIntosh
 Mr. John D. Pavan,
 in honor of Bobbi Mrachek
 William C. Reynolds
 Mr. Jack E. Richardson
 Mr. & Mrs. Stephen Ringlee
 Eileen Foley Runge
 Paul & Deborah Russo
 Mr. John Sears
 Mr. Robert Seymour
 Mr. J. Harry Shannon
 Dale & Joyce Stanley
 Rev. Simeon Stefanidakis
 Mr. Robert Summersgill
 Mr. & Mrs. Kemon P. Taschioglou
 Carol Vahey & William Bagley
 P. Wilmerding
 Dr. Michael P. Yellin
 2 Anonymous

JUBILEE SPONSORS

Mr. Tito Autrey
 Janet M. Bailey
 Roger & Susan Baust
 John D. Biggers
 Ms. Ann B. Bikales
 John & Diane Britton
 Mr. & Mrs. Joseph S. DeNatale
 Richard D. Dionne
 Dr. & Mrs. Richard Falb
 Brian Handspicker &
 Janet Morehouse
 Mr. Rodman R. Henry
 Ms. Karen Hohner
 Dr. & Mrs. Gary Kraus
 Miguel A. Leibovich, M.D.
 Drs. David & Martha Martini
 Mr. Peter D. Nord
 Mr. William R. Opperman &
 Mr. Scot J. Cornwall
 Ms. Helen W. Parsons
 George & Elizabeth Passela

Dorothy Puhly & Michael Freedman
 Mr. David Reppucci
 Eric & Lee Rosenvold
 Elizabeth & Robert Wax
 Mr. & Mrs. I. Mark Wittels

SPONSORS

Mr. & Mrs. William Achtmeyer
 Corinne & Gerald Adler
 Mr. James Andrew
 Nancye Araneo & Raymond Delisle
 Mr. Steven Aucella
 Curtis & Joan Barnes
 Dr. & Mrs. H. R. Bass
 Raymond E. Beale, Jr.
 Mr. & Mrs. Conrad H. Biber
 Ms. Jill Blanchard
 Kristin A. Campbell
 Rev. George A. Carrigg
 Mr. & Mrs. Alfred Chandler
 Mr. Harry G. Chase
 Mr. & Mrs. Richard N. Cheever
 F. J. Ciano
 Ms. Rachel Claflin
 Mrs. Alice DeN. Cope
 Lea Anne Copenhefer
 Mr. Robert F. Cotter
 Covenant Foundation
 Mary Jane Curran
 Gilbert F. Curtis
 Mr. R. B. Cutler
 Mr. Edward S. Czernek
 Dr. Harold Davidson
 Kevin Michael Davis
 Dr. & Mrs. David L. Diuguid
 Diana L. Donahue
 Dr. & Mrs. Magruder C. Donaldson
 Mr. & Mrs. Bruce B. Dorr
 Cherry Douglass
 Elisabeth M. Drake
 Mr. David Driscoll
 Mr. Lee J. Dunn, Jr.
 Mrs. Richard S. Emmet
 Mr. & Mrs. James Flag
 Mrs. Lester E. Forbes
 Mrs. Marie H. Fox
 Ms. Carolyn Gannon
 Mr. & Mrs. Kenneth B. Gould
 Gigi Green
 Dr. & Mrs. I. Craig Henderson
 Dr. & Mrs. Braxton Hinchey
 James F. Hintlian
 Ms. Nancy Hough
 Mr. & Mrs. Christopher W. Hurd
 Priscilla Hurdle
 Lonnie Janzen
 Christian & Victoria Johnston
 Linda M. Jones
 James & Sarah Joslin
 Patricia A. Kelleher
 Brian & Sara Kelley
 Mr. Paul V. Kelly
 Mr. Albert S. Kirsch
 Mr. Robert Kolk
 Mr. Gerald Kraft
 Mr. & Mrs. Robert Kramer
 Ms. Sandra Kramer
 Mr. William A. Krein
 Drs. Anton & Kathryn Kris
 Robert & Phyllis Krueger
 Adena M. Lake
 Barbara J. Langley
 Dr. & Mrs. Rudolph Lantelme
 Mr. Albert L. Lash, III
 Mr. & Mrs. Kenneth P. Latham
 Dr. & Mrs. Brian Leeming
 Ms. Patricia Leighfield
 Robert E. Lenk

Barbara J. Leonard
 Dr. Stephen Lipka
 J.M. Livermore
 Mr. John M. MacNeill
 Mr. Charles A. Magill
 Samuel & Elizabeth Magruder
 Mr. Richard Mannal
 Mr. Douglas L. Marks
 Paul & Elaine Marks
 Dr. & Mrs. Miguel Martinez
 Bennett A. McGregor
 Tim & Jane McMurrich
 Ms. Sue McQuay
 Mr. Ben Meiselman
 Mr. John S. Montgomery
 Mr. & Mrs. Donald D. Mordecai
 Robert & Jane Morse
 Ethel L. Nash
 Dr. & Mrs. David Nathan,
 in honor of Marguerite Preston
 Mr. & Mrs. W.H. Niblock, Jr.
 Horace S. Nichols
 Mr. & Mrs. Robert G. Norton
 Mr. & Mrs. L. C. Olmsted, Jr.
 Kathie Peck
 Guest Perry
 Mr. & Mrs. Laurence A. Pierce
 Mr. Joel Pitlor
 Dr. Peter E. Pochi
 Mr. & Mrs. Ralph Pope
 Mr. John D. Pratt
 Bob & Judy Quinlan
 Marcia J. Radosevich
 Mr. Morris Raker
 John & Alette Reed
 Nancy & Peter Rice
 Darold W. Rorabacher
 Dr. & Mrs. Ralph A. Ross
 Mr. & Mrs. Alexander Rothstein,
 in honor of Bobbi Mrachek
 Elizabeth A. Rowe
 Peter & Linda Rubenstein
 Holly Parker Safford
 Dr. Theodore Safford
 Mr. Hugh Samson
 William & Diane Schmidt
 Mr. Gunther Schuller
 Mr. Robert N. Shapiro
 Mr. Robert Sheldon
 Ms. Barbara Slack
 Dr. Hyman Smukler
 Mr. Vincent J. Sottosanti
 Mr. & Mrs. William L. Springer
 Robert H. Stewart
 Mr. & Mrs. Craig R. Stirrat
 Richard F. Sullivan
 Professor Lawrence E. Susskind
 Laurie Swinton
 Mr. & Mrs. William Taylor
 Mrs. Mary Thompson
 Mr. & Mrs. John A. Travis
 Mr. Jephtha H. Wade
 Charlton & Rosly Walter
 Mr. & Mrs. G. Hartley Webster
 Mr. & Mrs. Alan G. Weiler
 Dorothy Weissberger
 David Welch & Cindy Chen
 Mr. Julien V. Weston
 Robert & Barbara Wheaton
 David & Sharon White
 Dr. Arthur A. Wills, III
 Peter F. Wohlaue, M.D.
 Mr. & Mrs. Richard R. Wood
 Suzanne Wright
 John C. Wyman
 Mr. James B. Young
 8 Anonymous
 Compiled January 31, 1990

"Classic-all"
COMPOSERS

HANDEL

LENNON

HAYDN

Mc CARTNEY

MOZART

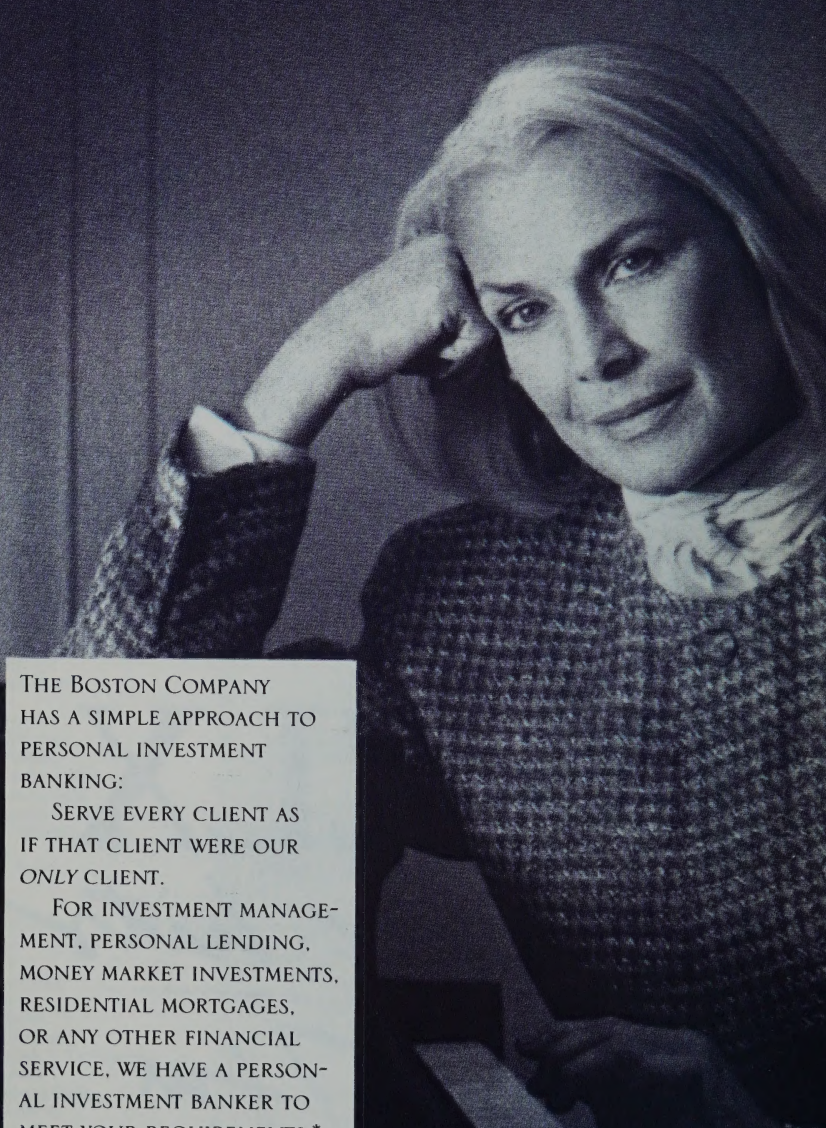
SPRINGSTEEN!!

WZLX

Classic hits

100.7 fm

THE PRIVILEGED CLIENT.




THE BOSTON COMPANY
HAS A SIMPLE APPROACH TO
PERSONAL INVESTMENT
BANKING:

SERVE EVERY CLIENT AS
IF THAT CLIENT WERE OUR
ONLY CLIENT.

FOR INVESTMENT MANAGE-
MENT, PERSONAL LENDING,
MONEY MARKET INVESTMENTS,
RESIDENTIAL MORTGAGES,
OR ANY OTHER FINANCIAL
SERVICE, WE HAVE A PERSON-
AL INVESTMENT BANKER TO
MEET YOUR REQUIREMENTS.*
TELEPHONE 1-800-CALL BOS
(1-800-225-5267).

AND ENJOY THE SUBSTANTIAL
ADVANTAGES OF BEING A
PRIVILEGED CLIENT.

* Member FDIC. An Equal Housing Lender. 
© 1988 The Boston Company, Inc.

THE BOSTON COMPANY
Boston Safe Deposit and Trust Company

A subsidiary of
Shearson Lehman
Hutton Inc.
An American
Express company